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THE ART NEWS

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PHOTOGRAPHS EXHIBITED AT THE INSTITUTE OF MODERN ART, BOSTON

THREE DECADES IN THE ADVANCED CREATIVE ACTIVITY OF AMERICA'S MOST ORIGINAL ARCHITECT: FRANK LLOYD WRIGHT'S KAUFMANN HOUSE, BEAR RUN, PENNSYLVANIA (ABOVE), BUILT 1937-39 OVERHANGING A CLIFF, AND (BELOW) HIS ROBIE HOUSE, CHICAGO, 1908, ANTICIPATING THE HORIZONTAL SENSE AND DOMINANT THOUGH SHADED FENESTRATION OF MODERN DOMESTIC ARCHITECTURE



THE ART NEWS

FEBRUARY 24, 1940

WRIGHT: GREAT U. S. ARCHITECT

First Comprehensive Exhibition at Boston's Modern Institute

BY MARY C. UDALL

THE Institute of Modern Art in Boston has chosen for a number of reasons to exhibit the work of the American architect, Frank Lloyd Wright, this winter, for although he is seventy years old, and has been published and lauded in Europe for thirty years as one of the great architects of our century, his work has not been given a comprehensive exhibition in America, arranged objectively by a museum equipped to study his significance with the scholarly attention it deserves. The Institute of Modern Art is giving to Boston the first chance to see such an exhibition, in this case devoted to tracing Wright's most important development, the design of American houses.

Wright's work can be explained in part by his

Remaining in the office of Adler and Sullivan for some six years, he handled practically all of their residential business himself. From this apprenticeship it was natural that he should turn his own independent practice primarily to developing his idea of how Americans should house themselves. His first work was with houses in and near Chicago; he has been called the "step-father of the little low bungalow of the West." He was soon offered the chance to study in Europe for a number of years, but fortunately he understood, as his would-be sponsors did not, that the Beaux Arts training in eclectic tradition had nothing whatever to do with his kind of work; he refused to study in Europe.

Another five years or so passed, and European

Tokyo neither crashed nor burned during the disastrous earthquake of 1923, because of its cushion foundation and its cantilever construction.

Ten years ago Americans, looking as usual to Europe for cultural guidance, saw Germany, Holland, Switzerland and other countries exhibiting Wright's work with growing interest. It is within these last ten years that our own attention has increased our understanding. During this decade he has been more active perhaps than ever before. In the fullness of his development he has produced the Johnson Wax Company Building of Racine, Wisconsin, the revolutionary structure of which is making obsolete our building codes. Last year he finished the remarkable



PHOTOGRAPHS EXHIBITED AT THE INSTITUTE OF MODERN ART, BOSTON

WRIGHT'S LINE OF DIRECT DESCENT: LARKIN BUILDING, BUFFALO, 1904 (LEFT); S. C. JOHNSON CO., RACINE, WIS., 1938 (RIGHT)

life. One might say that his career began first with oatmeal and then with gingerbread. Oatmeal was the wholesome fare which characterized his boyhood; he was brought up in hard work and plain surroundings, on his uncle's farm in Wisconsin. With no nonsense allowed in his environment, he nevertheless at this time managed to absorb through a particularly sensitive temperament the love and understanding of natural beauty which has influenced all his work.

Gingerbread was the fashionable architectural decoration which everywhere assaulted his eyes when, fresh from college, he appeared in Chicago to start his work. Trained as an engineer rather more than as an architect, he could not see any charm in such false building, and it was fortunate that his path led him almost at once to a congenial master, Louis Sullivan, perhaps the one man in America at that time who could crystallize Wright's independence through his own intuitive vision of reality.

architects were coming to America to see him; they returned much impressed, to lecture about his work and to publish it and the first monographs on this American architect were all in foreign languages. Whether Wright's work influenced European architecture, or whether the parallels which exist are due to the common cultural traditions in which they sprang up, is hard to determine. The direction taken by his style had been forecast abroad for more than a century, but Wright long ago received credit in Europe for his own independent vision of the general trend, and for his courageous intuition of the appropriate solution. With cautious restraint we may still say that some of Europe's accomplishment has been spurred on by his example.

From Europe his fame passed to Asia where twenty-five years ago the Japanese invited him to build their largest hotel in Tokyo. He produced a structure which solved their greatest problem, earthquake: the Imperial Hotel of

Kaufmann house. Built over a waterfall in Pennsylvania, it clutches the cliff at one side of the gorge and hangs out over the stream in the full magic of twentieth-century construction. Within this decade, too, he has founded a school where he teaches what he has always practiced, the principle that man must place the machine in its proper relation to society and art.

In the exhibition of Frank Lloyd Wright's work at the Institute of Modern Art five major houses, executed between 1901 to 1939, well illustrate the prophecy of his first work and his consistent development to the accomplishment of today. The houses in this series are the Willits House, Highland Park, 1901; the Robie House, Chicago, 1908-9; the Coonley House, Riverside, 1908-11; Taliesin, Mr. Wright's own estate in Wisconsin, 1911-25; and the Kaufmann House in Pennsylvania, 1937-39.

Through photographs, plans and drawings one
(Continued on page 16)

The GREATEST of REMBRANDT'S GRAPHIC ART

*Drawings & Prints Lent
from the Rosenwald
Collection to Detroit*

BY JOHN S. NEWBERRY

THE Detroit Institute of Arts has placed on exhibition for the duration of February a distinguished assembly of eighty etchings and drypoints by Rembrandt from the collection of Mr. Lessing J. Rosenwald, of Philadelphia. This exhibition brings the first comprehensive representation of Rembrandt as master-etcher before the public of Detroit and forms a most fitting complement to the unforgettable show of Rembrandt's paintings held at the Institute of Arts in May ten years ago.

The present exhibition, second in a proposed annual series to demonstrate the highest achievements of the greatest graphic artists, prolongs the standard of superior quality established last year, when the prints of Albrecht Dürer were presented at the Museum in similar manner through the untiring generosity of Mr. Rosenwald. Whereas the art of copper-engraving was illus-

"WOMAN SITTING BESIDE A STOVE" A RARE LATE ETCHING BY REMBRANDT, SIGNED AND DATED 1658

LENT BY MR. LESSING J. ROSENWALD TO THE DETROIT INSTITUTE OF ARTS



"PORTRAIT OF AN ACTOR IN A FEATHERED CAP"
EARLY BISTRE DRAWING BY REMBRANDT, CA. 1635

trated at its peak on that occasion, today visitors to the special exhibition galleries are given an unusual opportunity to study etching in its fullest flowering as perfected by its most eminent exponent, who has seldom if ever been equaled in the astounding effects which breathe through his art.

The entire extent of Rembrandt's development as an etcher may be followed in the exhibition in chronological order from his earliest dated plate of 1628, the small and beautiful *Portrait of his Mother*, treated directly and simply in an open, linear mode, timid perhaps in draftsmanship yet alive with the power of expressiveness which, as time passed, described Rembrandt's crowning achievements with increasing conspicuousness. Also among the early etchings a group of genre subjects, depicting *Beggars* and dating from about 1630, have been included and are persuasive evidence of Rembrandt's exquisite and facile handling of the etching needle, a style which became broader in studies of the following year and finally reached its zenith in such pieces as the *Quacksalver*, of 1635, shown in a fine impression.

The other themes which attracted Rembrandt's fancy in the first period of his activity are represented to best advantage in the exhibition, ranging from portraits of himself in various attitudes and expressions, of his first wife Sasika, dressed with pearls in her hair or as *St. Catherine (The Little Jewish Bride)*, whose doom is foreseen in the study of 1639 depicting *Death Appearing to a Wedded Couple*. In several Scriptural subjects of the same epoch one may perceive in varying degrees the extraordinary delicacy of technique which declared Rembrandt a complete master even from the beginning.

A gradual preoccupation on Rembrandt's part with the general tone of his compositions by means of adding drypoint to etching in order to augment the effectiveness of his chiaroscuro, may be examined in a long series of superlative impressions of the second period, which is magnificently accounted for in the exhibition by a majority of the artist's masterpieces. To this decade belong the *View of Amsterdam* with its broad expanse of clear sky and modified outlines, the first of twenty-seven brilliant landscapes, extending in time from 1640 through 1652, sixteen of which are being



LENT BY MR. LESSING J. ROSENWALD
"SELF-PORTRAIT," A RED CRAYON
DRAWING BY REMBRANDT, CA. 1635-37

displayed in states of unsurpassable quality. Aside from the elaborate *Three Trees*, loaded with the atmosphere of a clearing storm, and the *Landscape with a Ruined Tower and Clear Foreground*, all of these follow the formula of the *View of Amsterdam* in leaving the sky white, and it is a matter of taste whether one prefers the beautiful sketchiness of *Six's Bridge*, of 1645, or the richer effects achieved through the burr of added drypoint in the fine mellow plates of the 1650's, such as the *Landscape with a Haybarn and a Flock of Sheep*, *Three Gabled Cottages*.

Particularly notable in the exhibition is the amazing group of portraits, in which the power of Rembrandt's maturity may be seen as completely as in the array of landscapes. The *Portrait of Jan Sylvius*, of 1634, belongs to the first period but can scarcely match in strength or subtlety the noble expression and character found in the posthumous portrait of the same preacher etched twelve years later. Of 1647 are those equally sympathetic studies of *Jan Asselyn* and *Jan Six*, realized in the richest and most abundant vigor of Rembrandt's style and exhibited in rare impressions which enforce their finest qualifications. Identical standards likewise characterize such late portraits as *Clement de Jonghe*, or *Young Haaring*, of the 'fifties.

Rembrandt's most stupendous plate, *The Three Crosses*, dated 1653, is on display in the fourth state, charged with the superb deep velvet tone in which resides the culmination of the chiaroscuro manner to which the artist became so attached toward the end of his career and which his touch transformed into works of such unmistakable majesty and durability.

Five Rembrandt drawings of exceptional distinction have been generously lent to the exhibition by Mr. Rosenwald and furnish, apart from their individual merits, material of great interest for purposes of comparison to the etchings which hang near them. The earliest, a wash drawing of an *Old Beggar-Woman*, may be linked with the series of similar genre subjects executed in 1631, and the *Self-Portrait* in red crayon, of about 1635, to other contemporary heads of Rembrandt himself. Two pen and wash landscape drawings, one of 1640 and the other of 1650, were both created during the period of the landscape etchings. The fifth drawing is a rapid bold sketch in bistre of an *Actor in a Feathered Cap*, of approximately 1635, and throws light in its haughty cavalier bravura on Rembrandt in a gay mood.

From this collection which offers a survey of Rembrandt's accomplishment as an etcher, one can trace the parallels between his development in painting and in graphic art: in the early period there is the interest in texture which is followed by a varied treatment of light and chiaroscuro, and in the last years, the almost mystical, monochrome painting is close to the psychological and tonal effect of the prints.

TREASURES EMERGE from RHODE ISLAND'S PRIVATE COLLECTIONS

BY DOROTHEA DALY

TAPESTRIES, silver, ceramics, furniture and paintings from private homes and collections in Rhode Island are on view at the Museum of Art, Rhode Island School of Design in the most important exhibition of the season, one which is valued at more than two million dollars. "Rhode Island Art Treasures" presents to the Museum visitor the unusual opportunity of seeing objects from private homes. Many of the pieces of furniture, silver and china have never been publicly displayed before, while some of the paintings and drawings come from well-known collections.

Letters were sent out to the members of the Museum Corporation asking for the loan of objects belonging to Rhode Island collections. The response was tremendous, but the exhibition is not complete in any sense of the word for it was not possible to canvass the State. Contacts were made through Museum members, and even then it was impossible to make complete and discriminating selections.

The exhibition has both quality and quantity. Nearly the whole main floor of the Museum is being used as well as three galleries of Oriental art on the floor above, and two galleries of drawings and watercolors on the floor below.

Spanish, Italian and French furniture is arranged in the large gallery of the Museum, along with six or seven cases of silver. English, Dutch, German, French, Swedish and Peruvian silver are included. A small case contains fine examples of Sumatran, Balinese, and Siamese silver-smithing.

The main gallery has been hung with tapestries. Three Brussels products dating from about 1625 represent episodes from the Story of Joseph. There are two eighteenth century Aubusson tapestries, and three English works, Mortlake,

about 1650 from the Vulcan and Venus series. One of the finest displayed is a Brussels tapestry dating from about 1550.

Sometimes it is the association that makes an object a treasure. There is a silver-gilt tazza that was once the property of Samuel Pepys, and a torch holder from Lord Byron's gondola. The exhibition includes a collection of Battersea enamels, snuff boxes, patch boxes, and mirror knobs, and there is rare and most valuable Lowestoft china. There are several cases of Staffordshire as well as a case of copper and silver lustre. In addition, there are three galleries of varied Oriental objects.

The small galleries contain paintings from Colonial portraits to contemporary work, furniture of different periods and many pieces of American silver. Providence is fortunately wealthy in countless examples of the work of Colonial silversmiths. Goddard pieces, several of which have never been displayed before, are shown along with other furniture of the same period. There are secretaries, small tables, and chairs attesting to the superb workmanship of the cabinet makers.

Paintings in the exhibition include a Rembrandt and a Frans Hals, both of which were in the Masterpieces of Art exhibition at the New York World's Fair. There are portraits by Goya, Raeburn, Sully, Lawrence, Hoppner, Stuart, Ralph Earl, Van Dyck and others. Two floral still-life paintings are by Van Pol, and there are two still-lives, one of vegetables and the other of fruit, which were painted in seventeenth century Spain. The French school is represented by Utrillo, Henri Rousseau, Renoir, Monet, Pissarro, Signac, Van Gogh, and Degas. There is a delightful little painting of a cat by Renoir that belongs to the artist's early period.



LENT BY MR. JOHN NICHOLAS BROWN TO THE RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE
"JOSEPH, RULER OF EGYPT, WITH HIS BRETHREN," BRUSSELS TAPESTRY, CA. 1625

New Exhibitions of the Week

JULIAN LEVI'S PICTURES OF SAND AND WIND

JULIAN LEVI, who has been painting for twenty years and whose work has made a place for itself in innumerable large exhibitions and collections, is having his first one man show in New York at the Downtown Gallery. The solid qualities of a painter whose chief absorption is in the aesthetic aspect of his material, and not its literary or moral considerations, is apparent in the fifteen canvases being shown.

Levi paints, among other things, the sandy stretches of the shore with its accumulation of the paraphernalia of a fisherman's life. The actuality of pale nets drying, buoys being aired out, and fishermen's red boots hung on stakes strike one at first glance. The rigors and dangers of the life they imply enter not at all into one's consideration. One feels the painter's exultation in the wind on a beach, the fragile color of the sand itself, the depth of color and variation of the overhanging sky. In nearly every canvas here he paints the earth, even in the portrait, *The Writer at Home*, one sees through the window a patch of fertile tilled ground.

The exultation, however, does not take the form of a casual expression, dashed off in the heat of a moment. Levi's painting is in every way controlled. Whether it is the description of fruit in a still-life, the recreation of character in a figure or the poetic concentration he brings to a landscape, it is the essence of the painter's reaction to a world which he loves, and seeks with all his power of concentration to understand, which comes through to the spectator. He does this with characteristic truth in *Jean's Straw Hat* (reproduced on the cover of this issue). J. L.

AN ARCHITECT'S WORK IN PAINTING: CARSON

ARCHITECTS, going into painting, not seldom make a success of it. Architecture's discipline brings a good sense of design, pattern,

and mass for the painter. The latest architect turned painter is Robert Carson, late of the fine modern firms of Raymond Hood and Harrison & Foulhoux, and now working for Rockefeller Center where he has been prominent in flood lighting the RCA building, and in treatment of summer flowers and Christmas displays in the Plaza. His work is exhibited at the Milch Galleries.

A watercolor technique of considerable sweep and blank power lends itself, at its most successful, to the following themes: *Pines and Windy Sea*; *Approaching Maples*; *Sea Patterns*; *Withering Woods*, a wonderful study of wind-killed or otherwise suffocated pines; *Maine Contour*; and *Island Town*, an interesting paper of the contrasting crookedness of a graveyard fence, tombstones, and shingle cottage. This artist has strength and clean delineation in these subjects, which are better than his still-lives, and will decidedly bear watching. J. W. L.

SUSSMAN'S LANDSCAPES IN WATERCOLOR

RICHARD SUSSMAN'S watercolors at the Uptown Gallery are the lyrical expression of a young man who hails from Minnesota, and is presenting his work in a first one man show in New York. The landscapes are a combination of firm underlying structural forms and the soft blurry atmospheric effects which are obtained by painting on wet paper. This makes *House Among the Hills* delightfully clear in the few suggestive planes of the buildings, its real focus of interest, and saturated in the mists which rise from a mountain lake enveloping the fields and part of the mountain range.

Distance is successfully recreated in *November Landscape* where the eye follows the hills as they fade away against the horizon. No technique is more effective in this recreation of the dissolving of land into sky than watercolor applied with discretion. Sussman does this with a real sense of its potentialities.

That he has studied with George Grosz is apparent in the accuracy with which he handles line in some of these watercolors, but his color sense is his own, and in the daring purple and chartreuse of *Brick Works* he achieves a harmony which has richness and the fresh imagination which bespeak real talent. J. L.

GEORGE HARVEY, A XIX CENTURY AMERICAN

IN GEORGE HARVEY'S watercolors, acquired directly from his descendants, Kennedy & Co. have unearthed an early nineteenth century painter who is as much American as Thomas Cole. There is this difference: whereas Cole and most other Englishmen who came to this country learned their trade and style after arrival, Harvey's style is already full-blown, as though he had assimilated the techniques of Glover and Copley Fielding.

In any case, these watercolors in the tight style then prevailing are technically accomplished and in a paper, like that of the *Pier at Portland* or that of a wood-cutting scene, good genre.

Harvey's watercolors date probably from the eighteen forties, to judge from their subject matter and handling, although the artist lived on for another generation, being recorded in New York as late as 1876.

There is a sad storm scene, with waves, lightning, and the bent broken body of an humbled or mourning person. How very sad that generation could be, is thus shown, and the elements of destruction are as harmoniously and cumulatively arranged to strike with full force as they are today in the paintings of William Palmer, John Curry, and almost, but not quite, Jon Corbino. J. W. L.

LEA HALPERN, AN ORIGINAL CERAMIST

WITH a foreword to the catalogue by R. L. Hobson, voicing the highest praise for her work, Lea Halpern, a Dutch artist, is showing her ceramics in the first exhibition at the new Holland House at Rockefeller Center. The building itself, which embodies a sense of modern architecture quite in tune with the best contemporary architecture in the Netherlands, makes a most attractive setting for Miss Halpern's pottery. With so much variety in the shapes of her bowls and vases that they hardly seem to be the work of one artist, she follows many traditional forms, but shapes them with her own unique touch.

But it is among the glazes that Miss Halpern's experimentation is most striking and successful. Using a number of metals strange to ceramics she has evolved a rough surface which glistens in its shades of lapis-lazuli, yellow-flamed black, and flambé and grey reflects. The yellow particularly, in pieces which she calls *Green Gold Squash*, *Sunflower* and *Golden Dust* is a superb glaze, and one is almost as enthusiastic about the color ensemble of *Storm Clouds*. This, as Hobson says, is the real potter's art as practiced by the old Chinese masters, a rare flower in a mechanical age. J. L.

SOME NEW PAINTINGS BY HENRY V. POOR

THE work of Henry Varnum Poor, now at the Rehn Galleries, is puzzling. To one who knows Poor's excellent ceramics wherein plants and fruits figure, his oil still-lives and other in-



EXHIBITED AT THE UPTOWN GALLERY

"A HOUSE AMONG THE HILLS" IN THE INVENTIVE MANNER OF RICHARD SUSSMAN

formal studies, as of hawks, should be better than they are, for these are objects amenable to good design. On the contrary, perhaps not enough has been made of him as a portraitist. He is a very good one—tender, strong, sincere—as *The Chess Game* and *Head of Peter* show. The pastel landscapes of Carmel, California, and of other places in the West, are insignificant, though simply wrought. The better landscapes are the oils, such as *Red Canyon*, which are reduced to their least common denominator of color and composition and carry uncommonly well. *Windy Day on the Hudson* and *Upper Hudson* are fine, but *Spring at Haverstraw* is overpainted and cluttered. In short, I like Henry Varnum Poor's figures the best.

J. W. L.

EUGENIE GERSHOY'S WIT IN THE ROUND

THE exuberance of Eugenie Gershoy which has been seen of late in her polychromed compositions of such subjects as *Punch and Judy* and the *Can-can Dancer* is present in several phases in the show of her work at the Robinson Galleries. The wit and gaiety and freedom with which she models these fantastic figures is engaging, but in this group there is also an impressive series in plaster of half a dozen or so of her fellow artists of Woodstock at work, characterizations which demonstrate again and again the closeness of her observation.

Carl Walters at his wheel, William Zorach with his chisel and Arnold Blanch faced with an imaginary canvas seem actually alive in these figurines, executed with such ease and deftness.

Miss Gershoy is an artist whose capacity to experiment in various mediums strikes one forcibly in this group, has won praise from Holger Cahill in his foreword to the catalogue. He characterizes her art as essentially Baroque. Certainly there is a bravura spirit in her harlequins, circus performers and other such extravagant creatures which reaches out and gathers the spectator into the fun.

J. L.

AVERY'S FISH OF GASPE; HARTL'S MUTED TONES

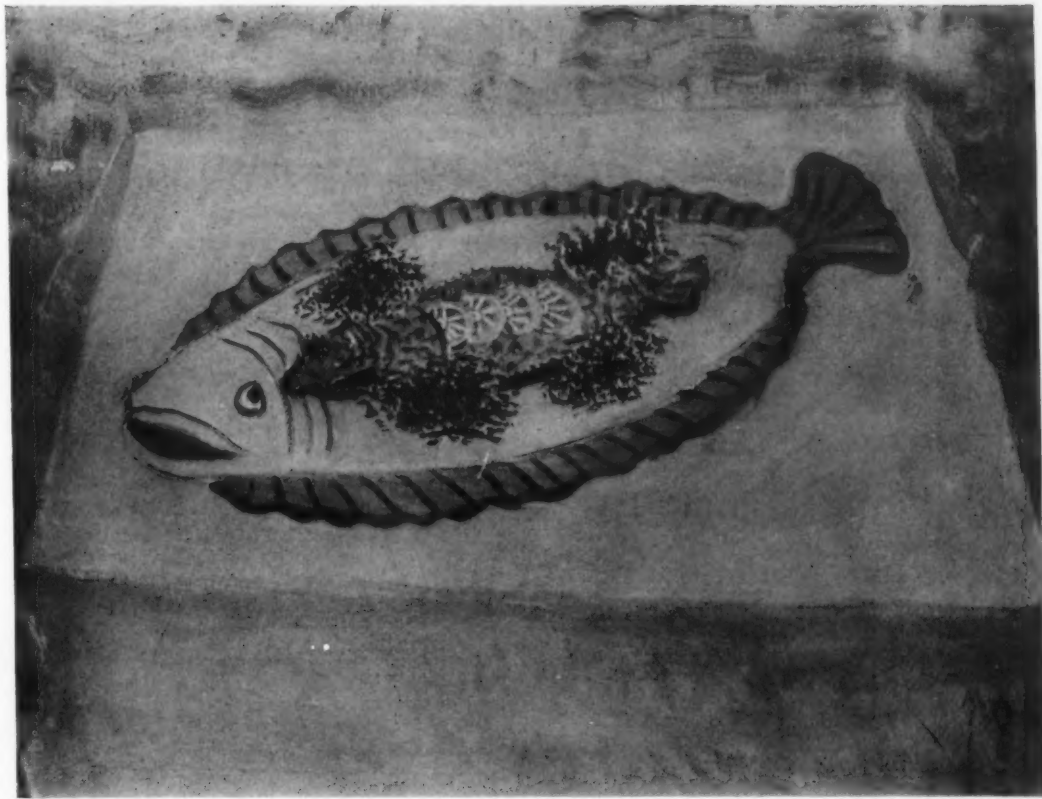
AT THE Valentine Gallery you will see what a sly humor Milton Avery has. A blue fish (painted blue and probably the other kind of blue, too) is with turned-back eye, à la Figaro of *Pinocchio* fame, smiling at the thought of his beheaded self broiled to a turn, dressed with sliced lemon and parsley, and so served. This particular fish is in the window, but there are others inside, illustrating what Avery thinks of life on the Gaspé, where they were painted. This observer likes his simplicity and design and his discontinuous forms, but finds the latter usually colorless.

Leon Hartl, with eight paintings in an inner room, has much more color value to his work. It is muted color containing a good deal of oil, and it is as poetic as that of Davies. The flower pieces, like *White Lilacs* and *Gardenias*, improve upon acquaintance. That is, they are at first so soft that you hardly know they are in the room. But then their charm increases and you say to yourself without possible denial that this man knows how to paint.

J. W. L.

BARYE WATERCOLORS AND BRONZES OF ANIMALS

MINGLED with the Barye bronzes in Gallery E 15 of the Metropolitan Museum, are watercolors by the same *animalier*, some of which are at least on a par with the sculptures. There are the *Group of Bison* and the *Vultures*. Though two allegorical figure pieces, *Force* and



EXHIBITED AT THE VALENTINE GALLERY

AN "AD INFINITUM" MOTIF IN ONE OF THE MANY "FISH" BY MILTON AVERY

War, have recently been added to the collection of bronzes, and show an interestingly different style, rougher and more scuffed, we still prefer the animal studies. In them the artist made more telling observations and put greater action. The details at times, e.g., in the *Mounted Arabs Killing a Lion*, become involved, but when properly subordinated they compose splendid pieces like the *Tiger Attacking Antelope*, the *Stag Attacked*, the *Tiger Walking* (of 1836), the *Eagle With Dead Heron*, and the *Horse Prancing*.

J. W. L.

THE FLORA OF HAWAII BY GEORGIA O'KEEFFE

CERULEAN blue of ocean glimpsed through coil of Hawaiian fishhook; cascade of water through black and frog-green glen; orange and red gorgeousness of exotic botany—these are some of the riches that Georgia O'Keeffe's brush brought back from Hawaii. She went there not on her own, but on commission from the Dole Pineapple Company. The corporation contracted for two paintings of any sort, though it probably expected a pineapple. Georgia O'Keeffe, through a mistake at the Dole people's office in Hawaii, gave them instead a papaya and a waterfall. But among the nineteen other paintings by her now at An American Place there is a pineapple. Only it is a *Pineapple Bud* and was painted after the trip had ended in New York. This is the best ensemble of O'Keeffe's it has been our pleasure to see.

J. W. L.

STINER'S DRAFTSMANSHIP; HALL'S WATERCOLORS

THE Montross Gallery in Walter Stiner displays the work of a good draftsman who has certain deficiencies in the realm of color. In *Cottage* he takes your eye from left to right from a deep ultramarine blue tie hanging over the dressing-table mirror, to a deep ultramarine coat across the back of a chair (in the canvas center), to the deep ultramarine of a pair of crossed trouser legs seen on the porch—the rest of the owner is hidden from view. Walter Stiner's drawings in an interior room are better than his oils, though *Portrait*, an oil, has the bare bones of good structure. Obviously, this painter loves

draftsmanship more than paint. That is why his canvases are thinly colored.

Frances Hall in still another room has some mountainscapes in watercolor. They are gentle things, and as gently colored. *The Blue Ridge* is the best.

J. W. L.

THE MOODS OF NATURE IN BATES' CONNECTICUT

THE Connecticut soil on which he lives at Mystic seems to have the most interest for Kenneth Bates, the exhibitor at the Hotel Gotham branch of the Grand Central Galleries, especially Connecticut after the baneful hurricane of 1938. The artist has done a series of five pictures, *Wake of the Wind*, two of which are pastels, and three, oils. These, in particular the oil, *Wake of the Wind No. 4*, are commendably designed. Although they don't strike as much awe in the beholder as did the actual destruction, the pastels are strongly handled indeed and it would be difficult to tell that they were not oils. The two best oils, for this observer, were *The Deacon's House, No. 2*, a strong design of criss-crossing mullions softened by round pine cones on the window sill, and *Out of the Soil*, where a humble cauliflower is cast in the hero's role.

J. W. L.

DRAWINGS BY A VIOLIST; BOWDOIN'S LANDSCAPES

FORMER member of the Philharmonic Orchestra, Guilio Harnisch, demonstrates at the Delphic Studios his ability to work in the graphic arts as well as in music. He presents a series of drawings in crayon and ink to show various approaches to such subjects as *Toscanini*, the *Bicycle Rider* and *Dance Moods*. These are thoughtfully worked out and interesting as steps in an artist's approach to one idea. The watercolors which Harnisch exhibits are fresh in color and his most mature work in this group.

Harriet Bowdoin's landscapes stress the pictorial note of bridges and streets in Venice, and in the landscapes which she handles with her impressionistic use of color, she focuses her attention upon such subjects as a group of white

birches or the blue of water seen through trees. Miss Bowdoin is a ceramist as well as a painter as is evidenced by a group of her bowls and plates. One, in a yellow glaze, recommends itself especially.

J. L.

DRAWING ON PAPER AND IN RELIEF BY DEMETRIOS

THE drawings and bas-reliefs of George Demetrios at the Ferargil Galleries are the work of an artist whose mode of expression is in linear values, and who has been able to simplify the line of a nude figure so that it has almost a classic purity. There are one or two portrait heads in this group, low reliefs carved directly in the mold which illustrate Demetrios' control of his medium. One would like to see more of his work such as the full length figure of a Finnish bathing boy for his grasp of the essentials of a figure in motion is admirable. This is the one example in the round being shown. J. L.

PARKMAN'S INITIAL EXHIBITION

THE Vendome Galleries open their new and attractive quarters with an exhibition by a young painter Polly Parkman. A student of Jerry Farnsworth, many of her subjects are Cape Cod scenes, fish shacks and the fishermen's houses of the late nineteenth century. It is in recreating the brightness of sunshine on the clapboards of such dwellings, yellow or white or red, that Miss Parkman is most successful. Her still-life studies show taste both in their arrangement and a certain gusto she has in applying paint. The figures are less mature and suggest her dependence upon Farnsworth without his ease of craftsmanship. But this is an exhibition of a young artist with promise, an appropriate and auspicious first show for the galleries.

J. L.

WOMEN PAINTERS IN THREE GROUPS

THREE painters at the Argent Galleries present work in quite different styles. Margaret Dole, who studied with Philip Hale, shows her sound academic background in the portraits, one of which holds the mirror up to nature with such accuracy, that the identity of the sitter is easily intelligible to this observer, though some twenty-five years have elapsed since the last encounter.

Ruth Mould, working without much formal instruction, has achieved her manner of expression with the Vermont landscape as her inspiration. *Meeting of the Fire Company* has the charming colloquial flavor of a snug and self-sufficient New England town, and handles the problem of the lights from houses as they fall on snow skilfully.

Netta Burton's work bears the mark of intensive study at Columbia, but her own tendency as she breaks away from the pattern is toward abstraction of forms. Her study of *Flowers*, is her most effective piece of work.

J. L.

CHARLOT: FIRM GEOMETRY; STILWELL'S PAINTING

MEXICAN mothers and children, with all the seriousness and at the same time the humor of their characterization, are still the

source of Jean Charlot's strongest inspiration. The Bonestell Gallery is showing thirty of the paintings by this artist who constantly experiments with geometric forms in creating a world of his own, deeply emotional, at times deeply religious. Not only because he chooses to paint such subjects as the *Nativity* and the *Flight into Egypt* is his devout spirit manifested, the two *Comrades*, monumental expressions of his theme are imbued with a spirit just as devout, and his conceptions of mother and child possess the same ardor.

He shapes his figures in their long sweeping robes into triangles, three versions called *First Steps*. *Market Place* is a whole mosaic of geometrical forms. But never are they forced or dry. Charlot's color seems ever more imaginative and richer. Even where white seems to dominate, as in *Interior*, the mauve and faint rose combine to make it a coloristic triumph, and in the olive-green and grey of *Temascal Door* and the brilliant rose and pink of the *Nativity* he draws upon what seems to be endless re-

is most satisfying in this group, however, in the luscious color of his arrangements of fruit, and in the brilliance with which he has handled light as it falls on the flesh tones in a painting entitled *Reclining Nude*.

J. L.

SOME NON-OBJECTIVES BY AMERICANS

THE Museum of Non-Objective Art shows on its mezzanine floor a temporary exhibit of American painters in what can be one of the most restful styles of art. The painters include Rolph Scarlett, Jean Xceron, Penrod Centurion, Baroness Hilla Rebay, John Ferren, John von Wicht, Charles Smith, and Jerome Kamrowski. Xceron, for instance, exhibits a composition which in its technique and in its verticals and metallic shafts owes something to Léger, but Xceron is even more restful. The other painters in this group must still be experimenting, since, while their forms, like Scarlett's, are good, their compositions are not so strong nor so assured as the old hands at the Museum, Bauer and Kandinsky. We are not convinced of the utter wisdom of hanging these watercolors and oils at a level no higher than that of an ordinary dado. One would have to be on a triclinium properly to enjoy them. It is, however, something of a novelty to see the gallery observer down on his knees peering into small non-objective watercolors.

J. W. L.

GENE FRANCES' DRAWINGS

AT THE O'Toole Galleries are the soft crayon drawings of Gene Frances. Tahiti, Mexico, and Spain are the scenes of her travels and her work, which is strong, patterned, and uncompromising. She is talented in dipping perspectives and in streets running parallel with the length of the picture frame and seen from a window. She uses a blue paper with highlights of Chinese white very acceptably. Though an active artist in California, Gene Frances does not exhibit her work regularly and this, therefore, is a rare showing of it. It is forceful and sweeping. The air coming through it is arid, as befits the Southwest, but this has the effect of desiccating what would otherwise be some inspiring compositions. Among the leading drawings are *From a Puebla Balcony*, *Peons' Houses*, *In a Spanish Town*, *Window in Oaxaca*, and *Domes of Cholula*.

J. W. L.

R. MAGNI, A FLORENTINE SURREALIST

AMONG the Baroque, broad piazzas, and bare brown walls against which Riccardo Magni chooses to set his scenes, are occasional people. Now the persons are seen in a siesta, now sitting on a bed wrapped in flaccid thought, now in masked costume clubbing each other furiously at the foot of St. Mark's Column in Venice. Magni, whom Marie Sterner exhibits, is a Florentine. He has more than a touch of Dali and Lurcat in his make-up. Oh, how tired we are getting of these waste expanses, with shreds of red and blue flags like litmus paper flying from forked poles, or of a dispirited harlequin blowing bubbles while the fragments of his costume bestrew the sand!

J. W. L.

(Continued on page 17)



EXHIBITED AT THE BONESTELL GALLERIES

SOFT MAUVE AND ROSE TONES IN "INTERIOR" BY CHARLOT

serves of an artist's many-sided color language.

At this gallery too is a group of paintings by Alison Stilwell, a young American artist whose understanding of ancient Chinese art stamps her work in all of its aspects.

J. L.

MORRIS DAVIDSON'S COLOR AND DESIGN ESSAYS

THE Morgan Gallery is showing paintings by Morris Davidson. The fifteen canvases are by an artist who delights in strong color as is evidenced in his still-lives particularly, but is disciplining himself in more subdued color schemes as his studies of nudes suggest.

Among the landscapes *Riverfront* is the least ambitious, and is actually for this observer the most successful from the standpoint of organization. That he is experimenting with more complex elements is a healthy thing, and when one compares the one canvas from his exhibition of last season, the signs of growth are clear. He

FIRST REAL VIEW *of a* NOTABLE SCULPTOR: ERWIN FREY *of OHIO*

BY PHILIP RHYS ADAMS

AN EXHIBITION of twenty-four sculptures by Erwin F. Frey at the Columbus Gallery of Fine Arts presents a resume of the accomplishments to date of a mysteriously little known but vital American artist. His history as a sculptor of deep sensibility traces the path which most successful contemporary artists have followed out of the confusions and misdirections of current training safely home to the great tradition of their art.

He was born in Lima, Ohio, in 1892 and studied in the Cincinnati Art Academy. His schooling was in the prevailing mode of the day, a modeled naturalism whose dependence on faithful imitation of the model was equaled by its delight in the capricious charm of fingers playing nervously on responsive clay. Subsequent translation to stone or bronze of such animated sketches gave little heed to the personality of more durable materials, or to the obligation of serenity implicit in all sculpture. It may be that this mistaken emphasis by sculptors themselves on modeling and its illusive graces, sanctioned as it was by the prestige of Rodin, most brilliant of clay manipulators, helped bring about the curious banishment of sculpture from the daily consciousness of the modern world. Certainly a few Civil War memorials and the trivia of skyscraper ornament have little in com-

mon with these august presences staring in stone across the market places of other ages.

Sculptors are custodians of immortality. Stone is their medium. For the handful of sculptors who have realized greatly in clay and its auxiliary materials, the quattrocento Italians and the nineteenth century French Romantics, for example, there have been whole civilizations of carvers, for whom modeling was, in its very nature, evanescent.

Frey was fortunate in being also familiar with pottery, and pottery, the ultimate ancestor of modeled sculpture, disciplines clay into an abstract finality not unlike those shapes which Michelangelo said lay hidden in every block of stone.

Later study in New York and especially in Paris, under Henri Bouchard, led Frey toward a new conception of sculpture, a conception which every effective modern sculptor has had to find for himself, but which has in common to all an emphasis on the eloquence of simple mass and an insistence on the solution of each sculptural problem in terms of its final material.

In the decade from 1923 to 1933, Frey, living and teaching in Columbus, Ohio, began his

metamorphosis, returning occasionally from experiments in carving to denser and more expressive modeled shapes. The style resulting from the course of his change is naturally different from those of more widely known contemporaries. His work is closer to the sensitive simplicity of Despiau than to the abstract subtleties of a Brancusi, the decorative mannerism of a Mestrovic or Milles, or the truculent vitality of Epstein. His respect for the strict demands as well as noble possibilities of stone suggests a temperamental, rather more than stylistic, kinship to Mateo Hernandez. Since 1933 he has moved surely to the climax of his two latest heroic monoliths.

The exhibition of his work in Columbus finds him mid-way in a fruitful career. His steady growth is itself

AN EARLY FREY:
"MOTHER AND CHILD,"
1916 (LEFT); HIS MOST
RECENT MONU-
MENTAL MANNER:
"RESIGNATION"
1938 (RIGHT)

EXHIBITED AT THE COLUMBUS
GALLERY OF FINE ARTS



COURTESY OF OHIO STATE UNIVERSITY
FREY'S FIRST LARGE SCALE EFFORT:
THE W. O. THOMPSON MEMORIAL, 1930

a mark of distinction today. The twenty-four pieces in the present exhibition cover the twenty-four years from his early efforts in 1916 to now.

The first item in the exhibition, a dancing figure of 1916, later enlarged, was a prize winner.
(Continued on page 16)



ART THROUGHOUT AMERICA

PHILADELPHIA: ARCHAIC CHINESE JADES

AN EXHIBITION of those objects of great aesthetic appeal and scholarly disagreement, Chinese archaic jades, is on view at the University Museum in Philadelphia, to which institution they were lent by a collector who wishes to remain anonymous. Since ancient jades were first seriously published by Berthold Laufer in 1912 a great deal of study has been devoted to the subject, although we are still in the dark about many questions of provenance, of dating, of derivation of motifs, and of the use to which the objects were put. In his catalogue for the exhibition, Horace H. F. Jayne of the Museum follows the dating system established by Dr. Alfred Salmony.

The collection at the Museum contains a large number of pieces which may come from the site of the ancient capital of the Ch'u State in Anhwei Province as well as from Anyang—an ancient Shang and early Chou capital in Honan Province—and other Honan sites.

We still do not know absolutely for what purpose many of the jades were created, and Mr. Jayne suggests that until there is further evidence the term "ceremonial object" be eschewed. There are in the collection many knife blades which may have been "emblems of rank" or may very well have served as true daggers. The wealth of richly decorative finely carved pendants, some in animal forms and some in shapes and with embellishments which may have been abstracted from animal motifs, present quite a problem. It has been suggested that they were used as girdle ornaments, and Mr. Jayne points out that they seem to have been a development of the later centuries of Chou since Anyang has yielded nothing that fits in this category. Other objects, decorated only on the outer surface and provided with holes by which they could be sewn on to something, have been designated as garment ornaments in the catalogue. There are also pin heads—possibly for headdresses similar to those which we know from Han representations—rings, disks, and a class of objects known as "knot openers." In addition to these small objects, a handsome jade covered cup and a group of archaic bronzes lent by C. T. Loo complement the exhibition.

CLEVELAND: A "BATHERS" BY RENOIR ACQUIRED

FIRST used by him in 1883, the "bathers" scene was very popular with Renoir, and a highly effective treatment of it is to be found in a new painting recently acquired by the Cleveland Museum through the Wade Fund. In his painting of female nudes on beaches or near water he employed, as Mr. Henry S. Francis points out in an article in the *Museum Bulletin*, two major compositional types. On of them, the earlier, is exemplified by a well known pic-

ture painted in bright and enamel-like colors in 1885 and now a part of the Tyson Collection in Philadelphia. Of the second group—most of them were made around 1897, a high point in his career—the new Cleveland *Three Bathers* is a fine specimen. The theme is similar to that in the Tyson painting, but the compositional elements are more tightly woven, the design more flowing, and the color softer and more luminous.

Of its aesthetic Mr. Francis writes, "The Greek's ideal of simplicity in his creations appealed to Renoir, and throughout his painting he adhered closely to this tenet. He disliked the current French realism and manifested in the popular style of literature stemming from Zola and in the painting of the day. Quite as heartily he condemned the subjective productions in the arts prevalent at the time. The content of his paintings was the familiar world around him, not as it appeared realistically, but as he interpreted it through his own joy in life, a world, like that of the Greeks, full of rich sensuous

rangements executed with a perspective which is free and unforced.

The *santos*, on the other hand, have more in common with European primitives than with anything Indian. Flourishing sixty years ago, the making of them is now a dead art. They are executed on wood panels with a prepared gesso surface and their subject matter is in accordance with Christian iconography reduced to its most simple terms. The patron saints of Spanish towns and missions, the young Christ as a shepherd boy, and Christ bearing the Cross are popular subjects both in the paintings and in the colored sculptures. The Virgin is also popular, and there are some essays at representing the Trinity as three busts tied together at the waist, a triangular halo over each head.

Also on view at the Museum are thirty lithographs and etchings by Edouard Manet which represent about one third of the artist's output in this field. Many, rare and several unique impressions of exceptional quality are in the exhibition.



RECENTLY ACQUIRED BY THE CLEVELAND MUSEUM OF ART

A FLUENT PYRAMID IN SOFT COLOR: "THE THREE BATHERS" BY RENOIR

naturalness. His works abound in paintings of women; and for an understanding of feminine charm there is scarce Renoir's equal."

BROOKLYN: U. S. INDIAN ART; MANET PRINTS

PAINTINGS and sculptures of religious origin by the American Indians of New Mexico and Arizona are in an exhibition organized by Dr. Herbert Spinden at the Brooklyn Museum.

They can be divided into two very different types, the *katchinas* which are an essentially Indian product executed in an older tradition, and the colorful *Santos*, produced by a Christianized population with an admixture of Spanish blood.

The term *katchina* refers to the ancestral spirits of the Pueblos, and the bright and varied drawings in the exhibition follow ancient traditions in the matter of basic style, and are the product of modern youths of the tribe. They are characterized by their rhythmic dance ar-

TORONTO: NEW EXHIBITIONS

THREE exhibitions are the current offering at the Art Gallery of Toronto. The first, show of contemporary painting in the United States, following as it does closely on the heels of the British exhibition, offers to the visitors to the gallery the opportunity to compare the art of the two countries. The American paintings were chosen from those on view at the Golden Gate Exposition and they include a fully representative assortment by Burchfield, Grosz, Karfield, Shulkin, Speicher, Benton and others. Canadian art, too, is seen in the thirteenth annual showing of the Canadian Society of Painters in Water Colour to which artists from all parts of the country have contributed.

In addition to these, a loan exhibition of sculptures by such French painters as Degas, Renoir, Gauguin, Picasso, Daumier and Modigliani as well as by Despiau and Maillol is shown at the Gallery.

WASHINGTON: AMERICANA TO THE NATIONAL GALLERY

ELEVEN celebrated American portraits by artists who lived in the eighteenth and early nineteenth centuries, the first American works to have entered the collections of the National Gallery, have recently been presented to the Gallery by the Mellon Educational and Charitable Trust.

To be placed in specially designed rooms as the nucleus of a great collection of American art which the Gallery hopes to form, the present gift includes some items from the distinguished collection assembled by the late Thomas B. Clarke (the collection was described at the time of its sale in *THE ART NEWS*, February 8, 1936).

As befits a National Gallery, the newly acquired works are of historical as well as

aesthetic interest, and they include such outstanding Washingtonia as the Edward Savage large portrait of the Washington family—one of the finest examples of early American portraiture—done from life from 1789 to 1796, and a Gilbert Stuart portrait of Washington from the Philadelphia period. Other Stuart works are portraits of Lawrence Yates and Mrs. Richard Yates painted while he was living in New York, a portrait of Joseph Coolidge made while he was working in Boston at the end of his life, and a likeness of the young John Randolph who, as an older man, sat for the Chester Harding painting also included in the donation.

There is a Trumbull portrait of Alexander Hamilton and the cross influences between American and English painters of the late eighteenth and early nineteenth centuries are illustrated by a Benjamin West group of Guy

change in style provided by David and Ingres was the chameleon-like Romantic movement set off by Gericault and Delacroix and represented in this showing by a splendid group of paintings, drawings, and prints. The most histrionic phase of the insurgent Romanticism is typified in the Delacroix *Medea Slaying the Children of Jason* while the exotic interest in color is shown in works by Fromentin and Isabey. A type of Romanticism is also to be found in the paintings of the Barbizon School painters, Millet, Daubigny, Theodore Rousseau, Diaz and Jacque.

The realism of Courbet, combined with the sensitive poetic interpretation which appeared in spite of the artist, is found in four of his landscapes, while the concurrent Academic tradition is succinctly represented on a wall hung with pictures by Puvis de Chavannes,

we are given a glimpse of a leisurely landscape.

Wilbur D. Peat, writing in the *Bulletin* of the Institute, explains the strange assembly of objects, realistic in treatment but incongruous and seemingly without thematic unity, as an allegory dealing with the sense of tasting, probably one of a series of five paintings depicting the senses. There is such a series at the Prado and the one entitled *Taste* bears the signature of Jan Breughel and the date, 1618.

Mr. Peat points out that the exact degree of collaboration between Breughel and Van Balen is hard to determine, but he suggests that the figures may have been executed by the latter while the landscape and still-life is probably the product of Jan Breughel the Younger between 1625 and 1630, his first years in charge of the workshop of his father, who, like the son, was noted for landscape and still-life painting.



JAN BREUGHEL
& H. VAN
BALEN:
"THE
PLEASURES
OF TASTE"
(DETAILS)



RECENTLY
PRESENTED
TO THE
JOHN HERRON
ART INSTITUTE,
INDIANAPOLIS,
BY MRS. A. J.
BEVERIDGE

Johnson and his Indian guide; a Mather Brown portrait of William Vans Murray, American Minister to Holland and France; and a splendid Copley portrait of Earl Howe.

CINCINNATI: THE CENTURY OF INGRES & DAVID

AROUND the nucleus of the David and Ingres exhibition organized by the Springfield Museum of Fine Arts and M. Knoedler & Company (reviewed in THE ART NEWS of November 25 and January 6) the Cincinnati Art Museum has constructed a display entitled "The Place of David and Ingres in a Century of French Painting."

Using its own collections augmented by loans from Miss Mary Hanna, Mr. George H. Warrington, Mr. and Mrs. Charles F. Williams and Mr. E. W. Edwards, the Museum has arranged its exhibition to dramatize the revolutionary importance and the long lasting influence of the two arch-Classicalists in a turbulent century. The sophisticated escapism of the preceding epoch is embodied in Lancret's *Danse Champêtre*, two Fragonards—an early *Evening Prayer* and *La Lettre*—and a pair of exquisite Bouchers.

A counterpoint to the sharply marked swift

Gérôme, and by the Delaroche pupil, Bouguereau.

Monet and Sisley represent the Impressionist revolution, and the Cincinnati exhibition includes also works by Degas who in a great many respects stems directly from the David-Ingres tradition.

INDIANAPOLIS: ALLEGORY BY JAN BREUGHEL

THE fruits of nature and of the craftsman's workshop in the Flanders of the seventeenth century are the subject of a painting probably made by those two productive Antwerp collaborators, Jan Breughel the Younger and Hendrik van Balen, which was recently presented to the John Herron Art Institute by Mrs. Albert J. Beveridge. In the scene, entitled the *Pleasures of Taste*, are assembled objects which brought pleasure to the cultivated but hearty inhabitants of Northern Europe in the first quarter of the seventeenth century: game and vegetables interspersed with superb objects of the silversmith's and glassblower's art form the still-life in the foreground; a luscious young woman eating oysters and a Bacchanalian group are placed near the center, and beyond an arcade hung with tapestry and painting is a busy kitchen; through a Renaissance portico

BUFFALO: A FULL LENGTH VIEW OF SEGONZAC

AT THE Albright Art Gallery a comprehensive showing of the works of Segonzac reviews the achievement of this artist in painting, etching and watercolor.

Of the art of this man who, springing logically from a French tradition has reflected, in sweeping lyrical brush strokes, and in heavy layers of pigment not only the exterior semblances, but more deeply rooted values of the French countryside, Mr. Frank Crowninshield writes: "More than any of the great contemporary Frenchmen, he has remained untouched by the detonations—the singular innovations of Modernism. . . . It will be seen, by the works which compose this exhibition, that there is a singular contrariety, or contradiction, in the body of Segonzac's art:—I mean the mixture in it of elegance and force, as if the fastidiousness of his taste were often in some conflict with the hearty rusticity of his feeling. This is only another way of saying that while no painter is more masculine, none can be more sensitive. . . . Everything in life appeals to his aesthetic well-spring; everything intrigues him; a soldier dying in the trenches; an unhappy clown . . . even the black cats of Colette."

OILS and WATERCOLORS
SEGONZAC AND DUFY
 TO MARCH 2
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 11 EAST 57th STREET, NEW YORK

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Wright: Great U. S. Architect

(Continued from page 7)

may trace the general development of tendencies now seen in every modern house on either side of the Atlantic. The plan breaks away from the tight arrangement of boxes so popular in the Nineties, into the open free plan which allows for a varied interplay of activities inside, and an interpenetration of space and activity with the outdoors. Masses become unified and integrated into an organic whole; the surrounding terrain is studied and reflected in the lines of the house, which now seem to grow out of the land instead of being set stiffly upon it. Materials take their true place, expressing their own character and properties, decoratively and structurally, as wood, brick, concrete, steel and glass. The architect's own models of some of his houses are exhibited also. One early model of the Robie House, 1908-9, is here contrasted with recent models which Wright has made for this exhibition.

Perhaps the most interesting is the model of the four-house group built last year in a housing development at Ardmore, Pennsylvania. This was daring venture in investment for it meant pioneering in an untried territory, to rent to the public the new kind of housing which heretofore has been limited mostly to private clients with a personal preconceived interest. The project has been more than successful; all the houses are occupied and there is a waiting list of prospects who hope that more such houses will be built. The Institute of Modern Art is particularly fortunate in exhibiting the model of this group because photographs are not adapted to carry the idea of space which Wright has used. His freely developing plan has here broken down all usual vertical divisions, and he has even departed from usual horizontal divisions as well, leaving the house as an integrated unit of living spaces flowing from one another in a manner unpredictable twenty years ago. Thus the exhibition reveals, in one field at least, the entire accomplishment of the most original and one of the greatest, American architects.

First Real View of Erwin Frey

(Continued from page 13)

entry in the Paris Salon of 1923. This work reveals a modeler of almost rococo facility, exploiting the special virtues of clay. Three stages in the development of a *Mother and Child* theme show a search for more monumental effect. A direct carving in walnut, the *Decorative Head* of 1928, introduces the sculptor's later style, followed by his first complete arrival in stone, the *Dryad* of 1929.

Not represented in the exhibition, except by an imposing preliminary study of the head, is the eleven-foot bronze figure of Dr. William Oxley Thompson, on the campus of the Ohio State University. As the first of his large scale efforts, it is a turning point in Erwin Frey's career. The commission came in 1930, when the sculptor was beginning to feel confident of his ability to handle stone. He would undoubtedly have preferred to carve the figure, but time did not permit. In it he pays his debt to Bouchard, whose four great *Reformers* buttress the walls of Geneva. Or it may be that no modern sculptor in dealing with an heroic theme can quite forget the power of that monument. But instead of paraphrasing its angular bulk and hard perpendiculars, as has been done so often in recent architectural sculpture, Erwin Frey sought to recreate its feeling of quiet strength and of bigness beyond its dimensions; a feeling which lies deeper than the surface and is implicit in the form itself. In his *Dr. Thompson* the sculptor succeeded admirably, judiciously using a modeled naturalism to give portrait accent to the head and hands. Had it been applied to the main mass, the monumental effect would have been destroyed.

Isolt of the White Hands, in white Georgia marble, is the most widely exhibited of the sculptor's works. It is perhaps not strenuous enough in its self assertion to have commanded the attention due it. Its quiet honesty is typical, however, of the artist's integrity and warm human sympathy, qualities which have made Frey an exceptional teacher.

The content of Frey's art is too intimately one with its medium to be otherwise expressed. It is sensitive without being fragile, tender without being weak. It has a certain spiritual sensuousness which is neither regret nor escape. Through all of it there is a persistent note of sorrow which is not despair, but a stubborn poetry.

Almost all sculptors return to Egypt. There are famous stopping places on the way, but they seem brief pauses compared to the three thousand years of Egypt's greatness. He is a bold man who would try to capture, single-handed in a single lifetime, the spirit which touched the least efforts of the nameless Egyptian carvers with excellence. But he is no true artist who would not attempt the ultimate mystery of that perfection. *Resignation* is an austere splendid move in that direction. All that the artist felt, all that he knew to give it shape, is in it.

The latest work in the exhibition is still unfinished; it is an exultant seven-and-a-half foot female figure. After six months it was farther advanced than *Resignation* was at the end of two years. The implications of this fact are encouraging. It means that Erwin Frey, from the first a valuable personality, has mastered his medium, and can bend it confidently to his creative purpose. The next few years are certain in their promise of the further and significant achievement of that rare quantity, an American sculptor.

New Exhibitions of The Week

(Continued from page 12)

ROUNABOUT THE GALLERIES: EIGHT NEW EXHIBITIONS

ABEL G. WARSHAWSKY, exhibiting oils at the Reinhardt Galleries, handles blue and grey well in his landscapes. Among these, the *Grey Weather Along the Rhone* is finely composed and handled. Warshawsky has a nose for atmosphere, too, as in *Overlooking Bay of Biscay* and *Feudal Castle—Spring*, but he loves atmosphere too much for his own good, for the paintings then fall off in their artistic values, as *The Seine at Paris*.

DRAMA and excitement characterize the oils by Annot, who in her third one man show in New York is at present with the 460 Park Avenue Gallery. *Green Arrangement* is a fine flower piece, the color soft and well thrown up against the background, the painted areas distinct and unfusing. *Meadow Flowers* is a close second, while the portraits, like *Children and Friends*—the faces perhaps like Laurencin's—and *High School Age*, are studies in vibrant personalities. This is clever work, lively, sound, and engaging.

THE Gay Nineties figure in the exhibition of coaching-scene and horse-show lithographs at the D. B. Butler Galleries. These prints published by Schreiber are from paintings by W. Vanderbilt Allen, all dating from 1895. The figures are well drawn and summarily handled, yet one can recognize various celebrities of the turf and ring. A thrilling print of "Transport" tying "Maud" in a high-jumping contest at the Garden is one of the high notes.

EUGENIE H. BISCHOFF at the American Salon shows the moral of the phrase, "the letter killeth." Her pigments are true enough in the brushing and in their relation one to the other. But except for *Coast of Maine* and *Mt. Anthony* the result is not on the inspiring side. To be photographic in a free, breezy style doesn't necessarily liberate the artist from the dangers of the photographic, and these paintings don't seem to put an idea across any better than if they had been done in a tight, dry style.

THE group show of paintings at the Studio Guild contains several examples each by Elsie Potter and Hildegard Hamilton, with single paintings by a number of the artists who regularly exhibit under these auspices. The largest representation is by Grace Milson who concentrates upon flower studies. Pauline Law shows *Winter Man*, an attractive snow scene, and Grace Stewart is exhibiting *Peace and Plenty*, a landscape well named, for its rolling fertile fields and background of hills.

There is one group of paintings by May Wagner, landscapes in which figures dominate the interest, each telling a story of its own. *Snow Man* is an attractive scene, and there are several examples in which skating children are well handled.

THE still-life paintings by fourteen artists at the Decorators Gallery are mostly studies of flowers, though, appropriately enough, one or two paintings of interiors contain some of the best examples aesthetically. Lillie Mayer, for instance, has painted the corner of a room with charming conviction and *Victorian Chair* by B. Stein is an exceptionally attractive interpretation of an object which has a certain grace aside from its emotional appeal. *Red Cabbage*, perhaps not a flower, is beautifully drawn by E. V. M. Symonds, and Marion Haldenstein's *Flowers* stands out because of its fresh color.

THE members of the Pen and Brush Club in their annual exhibition are showing mostly landscapes and flower studies. Among them Nell Witters' *Moonlight* is well handled as to light which strikes the white wall of an old house, Helen Stotesbury in *Leighton Farm* has organized the complex elements of a group of buildings deftly into her design, and Ruth Welsh Drake in her prize-winning *Rockport* celebrates in sun and shadow one of the crooked streets of this fishing village of Massachusetts.

AT THE New School for Social Research there is an opportunity to see a few preparatory drawings by Quintanilla for mural paintings which he made of the war in Spain. Five of these are also being shown, and the comparison between the quiet figures in color and the studies of their faces which are drawings is interesting. They confirm an earlier impression that Quintanilla's style, which is basically understatement, is more eloquent of the horrors of war, than that of any other painter today whose life as an artist has been carried on in its very shadow. The drawings are more impressive here than are the murals which seem to lose something of the artist's subtlety when his delicate and yet powerful line is not directly seen. Their quiet presentation, however, is unforgettable.

Finger paintings by the Chinese artist, Chang-Shun-Hsin, have the freedom and sweep which is sometimes obtained in this manner of painting. Her special inspiration has been Kao Chi-pei, one of the greatest finger painters in Chinese history, who lived during the early period of the Manchu Dynasty.

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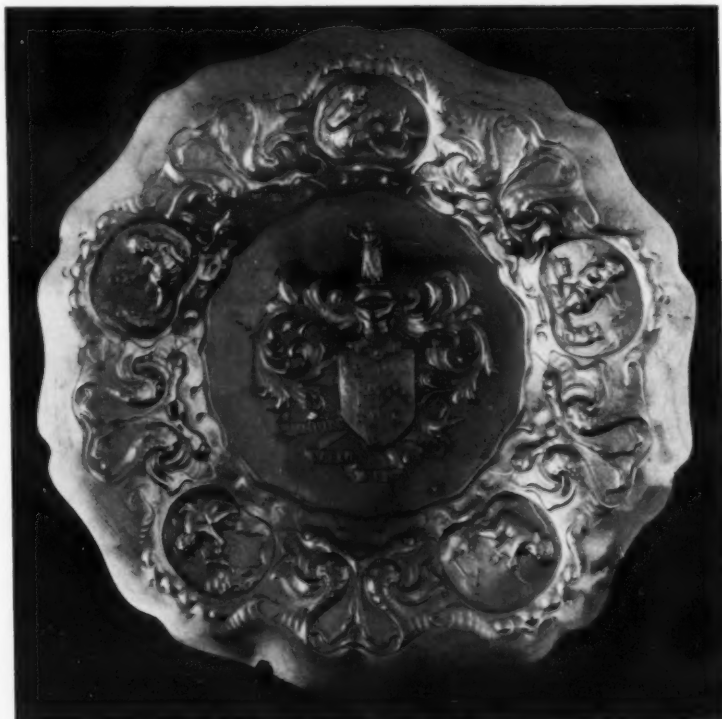
COMING AUCTIONS

Rare Editions and Rowlandson Watercolors

A UNIQUE feature of the sale of books at the Parke-Bernet Galleries on the afternoons of February 28 and 29 is the inclusion of a fine collection of old Hebrew works formed by the late Adolph Lewisohn of New York. Other large consignments to the sale are selections from the libraries of Joseph McInerney of San Francisco and Robert Cluett, 3rd, of Mt. Kisco, which, together with property of other owners, comprise first editions, press publications, standard sets, and autograph letters. A fine group of watercolor drawings by the inimitable Thomas Rowlandson in thirteen catalogue lots of one or two items each, collected by the late Dickson Q. Brown of New York, add a lively touch to the sale. There are also several beautifully illuminated modern manuscripts on vellum by Alberto Sangorski and Moore's *Lala Rookh* in the sumptuous inlaid morocco and jeweled binding. The items will be on view daily, Sunday excepted, until the time of the exhibition.

Heller et al. Furniture and Silver

ENGLISH eighteenth century furniture and Georgian silver comprise the most important groups in the public sale of art property belonging to Mrs. Samuel Heller of New York and other owners at the Parke-Bernet Galleries on the afternoons of March 1 and 2, following exhibition daily from February 24, Sunday excepted. French and Flemish tapestries, Oriental rugs, a Louis Philippe gilded silver dessert service, Gothic and Renaissance wood carvings, paintings, brocades and velvets, and Gothic illuminated pages



HELLER SALE: PARKE-BERNET GALLERIES

PAUL STORR: REPOUSSE GILDED SILVER DISH, LONDON, 1810

add interest and value to the sale. Among the Georgian silver is a considerable group, including pieces by Paul Storr, formerly in the Alice Cheney Baltzell collection (Boston) and now sold by the present owner. These Paul Storr chef d'oeuvres include a pair of heavy silver three-branch candelabra on tripod bases and handsomely chased with Medusa masks and other ornamentation characteristic of the antique classical style; a large gilded silver dish with boldly repoussé medallions and the arms of Ellis; a table garniture consisting of an epergne formed of three Greek caryatids on an elaborate base and a pair of compotiers "en suite"; and a pair of beautiful oblong entrée dishes with covers. A very fine pair of George II silver sauce boats by P. Archambo (London, 1728) were probably made for a Lieutenant of the Tower of London, for each is supported by three figures of the Tudor-costumed yeomen, popularly called "beefeaters," who guard the Tower.

The furniture of the sale comprises Chippendale, Hepplewhite, and Sheraton pieces presenting a variety of chairs, tables, desks, mirrors, chests of drawers, and cabinets; there are also some regency examples and Queen Anne furniture in walnut, as well as a group of Italian and French furniture. The old damasks, velvets, brocades, and embroideries include a pair of Portuguese seventeenth century crimson velvet panels, voided to enclose a design embroidered in pastel silks and silver and gold threads, and a Venetian cope with shimmering silver ground. The tapestries are notable particularly for a pair of Gobelin silk-woven *grotesquerie* panels, circa 1700, and a Nuremberg *millefleurs* example, circa 1600. The Oriental rugs of various choice weaves include prayer rugs and an interesting Moroccan Khilim carpet with formalized design embodying stepped skeleton medallions and occasional quaint bird, animal, and human figures.

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ACA, 52 W. 8.	William Gropper: Paintings,	to Mar. 2
Ackermann, 50 E. 57.	Sporting Paintings,	to Mar. 2
Alonzo, 63 E. 57.	L. Kremp: Paintings,	to Mar. 9
American Fine Arts, 251 W. 57.	Annual Watercolor Club Show,	to Feb. 25
American Place, 509 Madison.	Georgia O'Keeffe: Paintings,	to Mar. 27
American Salon, 110 E. 59.	Bischoff: Paintings,	to Mar. 2
Argent, 42 W. 57.	John Whitman: Paintings,	Feb. 26-Mar. 9
Artists', 33 W. 8.	Donato; Eron; O'Hara: Paintings,	to Mar. 11
Associated American, 711 Fifth.	James Chapin: Paintings,	Feb. 26-Mar. 15
A.W.A., W. 57.	Polish Arts & Crafts,	to Mar. 2
Babcock, 38 E. 57.	American XIX Century Paintings,	to Mar. 2
Barbizon, 63rd at Lexington.	Campbell: Paintings,	to Mar. 15
Barbizon-Plaza, 200 Sixth.	Van Davelaar: Paintings,	to Mar. 18
Bignou, 32 E. 57.	Matisse; Modigliani; Utrillo: Paintings,	to Mar. 2
Bonestell, 106 E. 57.	Jean Charlot: Paintings,	to Mar. 9
Boyer, 69 E. 57.	Nathaniel Dirk: Paintings,	Feb. 26-Mar. 16
Brooklyn Museum.	American Indians: Religious Paintings,	to Mar. 31
Buchholz, 32 E. 57.	Maillol: Sculpture,	to Mar. 2
Butler, 126 E. 57.	V. Allen: Lithographs,	to Mar. 2
Carstairs, 11 E. 57.	Segonzac; Dufy: Paintings,	to Mar. 2
Center Theatre, Rockefeller Center.	Disney: Paintings,	to Mar. 2
Contemporary Arts, 38 W. 57.	Retrospective: Paintings,	Feb. 26-Mar. 16
Delphic, 44 W. 56.	Harnisch; Ethel Woodward: Paintings,	Feb. 26-Mar. 9
Downtown, 113 W. 13.	Julian Levi: Paintings,	to Mar. 9
Durand-Ruel, 12 E. 57.	Jean Peské: Paintings,	to Mar. 2
Eggleston, 161 W. 57.	Group Show: Paintings,	to Mar. 2
Eighth St. Gallery, 39 E. 8.	William Fisher: Paintings,	to Mar. 2
Eighth St. Playhouse, 52 W. 8.	Helen Rosene: Paintings,	to Mar. 2
Ferargil, 63 E. 57.	G. Demetrios: Sculpture,	to Mar. 3
Fifteen, 37 W. 57.	Doris Caesar: Sculpture,	to Mar. 3
460 Park Ave.	Annot: Paintings,	to Mar. 2
French Art, 51 E. 57.	French Impressionists: Paintings,	to Mar. 2
Grand Central, 15 Vanderbilt.	American Paintings; Sculpture,	to Mar. 2
Grand Central, Hotel Gotham.	Kenneth Bates: Paintings,	to Mar. 2
Hammer, 682 Fifth.	Fabergé: Jade,	to Mar. 2
Harriman, 63 E. 57.	Frank di Gioia: Paintings,	to Mar. 2
Hayden, 52 E. 57.	Antique Fabrics,	to Mar. 2
Holland House, 10 Rockefeller Plaza.	Halpern: Pottery,	to Mar. 15
International Studio, 15 E. 57.	Antique Door Knockers,	Feb. 26-Mar. 8
Keppel, 71 E. 57.	Dürer Prints,	to Mar. 2
Kleemann, 38 E. 57.	Ann Brockman: Paintings,	to Mar. 2
Knoedler, 14 E. 57.	William Scott Memorial Exhibition,	Feb. 26-Mar. 9
Kraushaar, 730 Fifth.	Schnakenberg: Paintings,	to Mar. 2
Julien Levy, 15 E. 57.	Joseph Pollet: Paintings,	Feb. 26-Mar. 17
Lillienfeld, 21 E. 57.	Old and Modern Masters: Paintings,	to Mar. 27
Macbeth, 11 E. 57.	Emil Kosa: Paintings,	to Mar. 11
Marchais, 40 E. 51.	Treasures from Tibet,	to Mar. 2
Matisse, 51 E. 57.	Modern French Paintings,	to Mar. 2
Elinor Merrell, 42 E. 57.	George Washington Toiles,	to Mar. 2
Metropolitan Museum.	Heads in Sculpture,	to Mar. 3
Midtown, 605 Madison.	Paul Meltsner: Paintings,	to Mar. 9
Milch, 108 W. 57.	Robert Carson: Paintings,	to Mar. 2
Montross, 785 Fifth.	W. Stiner, Frances Hall: Paintings,	to Mar. 9
Morgan, 37 W. 57.	Morris Davidson: Paintings,	to Mar. 2
Morgan Library.	The Fifteenth Century Book,	to Mar. 2
Morton, 130 W. 57.	Clara Thorward: Paintings,	to Feb. 24
Morton, 130 W. 57.	Gregory D. Ivy: Paintings,	Feb. 26-Mar. 9
Museum of Modern Art, 11 W. 53.	Italian Masters,	to Mar. 26
National Arts Club, 15 Gramercy Park.	Ceramics,	to Feb. 29
Newhouse, 15 E. 57.	English Landscape Paintings,	to Mar. 2
Nierendorf, 18 E. 57.	Léger: Paintings,	to Mar. 2
N. Y. Public Library, Fifth.	Edy Legrand: Prints,	to April 28
Non-Objective Art, 12 E. 54.	Group Show: Paintings,	to Mar. 15
O'Toole, 33 E. 51.	Gene Frances: Paintings,	to Mar. 2
Passedoit, 121 E. 57.	Max Jimenez: Paintings,	Feb. 26-Mar. 9
Pen & Brush, 16 E. 10.	Group Show: Paintings,	to Feb. 29
Perls, 32 E. 58.	John Nichols: Paintings,	to Mar. 2
Rehn, 683 Fifth.	Henry Varnum Poor: Paintings,	to Mar. 2
Reinhardt, 730 Fifth.	A. Warshawsky: Paintings,	to Mar. 2
Robinson, 126 E. 57.	Eugenie Gersboy: Sculpture,	to Mar. 2
Salmagundi, 47 Fifth.	Annual Show: Paintings,	to Mar. 2
Schoenemann, 605 Madison.	Hon Chew Hee: Paintings,	Feb. 27-Mar. 15
Sterner, 9 E. 57.	Riccardo Magni: Paintings,	to Mar. 2
Steuben, 718 Fifth.	Designs in Glass,	to Mar. 2
Studio Guild, 730 Fifth.	Grace Milson; Group: Paintings,	to Mar. 2
Tonying, 5 E. 57.	Antique Chinese Porcelains,	to Feb. 29
Uptown, 29 West End.	Sussman: Paintings,	to Mar. 8
Valentine, 16 E. 57.	Leon Hartl; Milton Avery: Paintings,	to Mar. 2
Vendome, 59 W. 56.	Parkman: Paintings,	to Mar. 2
Hudson D. Walker, 38 E. 57.	Samuel Brecher: Paintings,	to Mar. 9
Walker, 108 E. 57.	Andrée Ruellan: Paintings,	to Mar. 2
Weyhe, 794 Lexington.	Ruby Warren Newby: Paintings,	Feb. 26-Mar. 17
Whitney Museum,		
10 W. 8.	Mural Designs for Federal Buildings,	Feb. 27-Mar. 15
Women's City Club, 630 Fifth.	Maria Brick: Paintings,	to Mar. 15

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